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formless and unconvincing his own conception of their bodily nature.

In view of this deficiency, it is interesting to note how Poe, somewhat akin to the frenzied, dream-haunted Lucretius in his morbid vision of the "grotesque and arabesque" of life, attempts formally to rationalize, in curious consistency with Epicurean theories, the conception of such materialistic quasi-spirits, as it seems the Epicurean gods were. In "Mesmeric Revelation," Vankirk under the supposed hypnotic influence of his interlocutor has revealed his discovery of an unparticled matter of infinite fineness, which he designates *deity*. When pressed for a more precise idea of this existence he proceeds: "The matters of which man is cognizant escape the senses in gradation. We have, for example, a metal, a piece of wood, a drop of water, the atmosphere, a gas, caloric, electricity, the luminiferous ether. . . . When we reach the latter, we feel an almost irresistible inclination to class it with spirit, or with nihility. The only consideration which restrains us is our conception of its atomic constitution, and here, even, we have to seek aid from our notion of an atom, as something possessing infinite minuteness, solidity, palpability, weight. . . . Take now, a step beyond the luminiferous ether, conceive a matter as much more rare than ether, as this ether is more rare than the metal, and we arrive at once . . . at a unique mass — an unparticled matter. For although we may admit infinite littleness in the atoms themselves, the infinitude of littleness in the spaces between them is an absurdity. There will be a point — there will be a degree of rarity at which, if the atoms are sufficiently numerous, the interspaces must vanish, and the mass absolutely coalesce. But the consideration of the atomic constitution being now taken away, the nature of the mass inevitably glides into what we conceive as spirit. It is clear, however, that it is as fully matter as before."

The postulates here of an ontology that included only void and matter, and an ultimate form of matter whose nature was atomic and beyond the ken of the senses are thoroughly Lucretian; likewise Epicurean is the fantastic reasoning for a divine nature that in the end is matter, yet un-

particled. Such at least seems the import of a fragment of Philodemus, *μήτε γὰρ ἀτόμους νομίζειν τοὺς θεοὺς μήτε συγκρίσεις*, which in the apologetics of the school may count as a defence of the eternity of the gods. One may scarcely venture to theorize upon an explanation of the psychology of Poe, which willy nilly assigns him to the Epicureans, yet when it is remembered that modern materialism leaves no place for deity, what is more likely than that the later author, under the spell of Lucretius, as a curious experiment in the occult and the bizarre, has played at the task which the other, with all his seriousness, left unfinished?

JOHN W. BASORE.

Princeton University.

CHAUCER'S "ETIK."

The well-known phrase "As Etik saith" in the B-version of the Prologue to the *Legend of Good Women*,¹ is commonly explained as a reference to Aristotle's *Ethics*.² There is, however, evidence which points in quite another direction.

John of Salisbury, in his *Polieraticus*, has the interesting mediæval habit of referring, on occasion, to the authors whom he cites by some descriptive appellation or other. Juvenal especially (and once at least Persius) is designated as *satiricus*³; Terence is constantly referred to as *comi-*

¹ B 166.

² See Skeat, *Oxford Chaucer*, III, 296; Lounsbury, *Studies in Chaucer*, II, 387.

³ *Polieraticus*, lib. i, c. 5 (400 d): ut idem ait *satiricus* [Juv. Sat., XIV. 31-33]; lib. i. c. 12 (408 d): unde *satiricus* [Sat. XIV. 248]; lib. 2, c. 15 (431 d): unde et illum *satiricum* illis aptissime facit [Sat. x. 112-13]; lib. 3, c. 6 (486 d): proinde *satiricus* inquit [Sat. III. 41-48]; lib. 3, c. 12 (503 b): et *satiricus* [Sat. IX. 118-121]; lib. 6, c. 5 (596 c): ut velis nolis *satiricum* illud tibi frequenter occurrat [Pers. Sat. IV. 20-22]; lib. 8, c. 11 (753 b): licet *satiricus* dicat quoniam [Juv. Sat. VI. 165]. All references are to *Ioannis Saresberiensis Episcopi Carnotensis Polieratici sive De Nugis Curialium et Vestigiis Philosophorum Libri VIII*, ed. C. C. I. Webb, Oxford, Clarendon Press, 1909. Cf. *ibid.*, I, xxxii, xxxiii.

cus,⁴ Martial as *coquus*.⁵ And Sallust is once at least entitled *historicus*.⁶

Most striking of all, however, is John of Salisbury's use of the term *ethicus*. He applies it to Juvenal,⁷ Persius,⁸ Ovid,⁹ and Dionysius Cato.¹⁰ But the writer whose designation it seems peculiarly to be, is Horace—the Horace, with perhaps one exception, of the *Satires* and the *Epistles*.¹¹

⁴ Lib. 1, c. 4 (398 a): ut mandato *comici* adquirescas [Ter. And. i. 1. 34]; lib. 3, c. 4 (481 d): Gnatonem apud *comicum* vide [Eun. ii. 2. 21–22]; lib. 8, c. 6 (724 b): *comicus* et *cocus* docent [Ad. i. 2. 37]; lib. 8, c. 6 (724 c): ut verbis *comici* utar [Eun. ii. 3. 8–9]. Compare Jerome, *Ep. Adv. Jovinianum* (Migne, *Patrol. lat.*, xxiii, col. 297: unde et *comicus* [Eun. iv. 5. 6]; *ibid.*, col. 279: noster *comicus*; Alanus de Insulis, *Summa de Arte Predicatoria*, Migne, *Patrol. lat.*, ccx, col. 115: de qua Persius *comicus* ait. See Webb, i, xxix.

⁵ Lib. 7, c. 12 (665 b): teste *coquo* [Martial, *Epigr.* i. 68. 1–4]; lib. 8, c. 6 (724 b): *comicus* et *cocus* docent [Epigr. ii. 12]; lib. 8, c. 13 (764 d): unde *cocus* [Epigr. iv. 56]. See Webb, i, xxxiii; ii, 142, n. 18 (under 665 b).

⁶ Lib. 3, c. 4 (482 c): ut ait *historicus* [Sallust, *Catil.* 20, §4]. Compare Jerome, *Ep. adv. Jovinianum*, Migne, *Patrol. lat.*, xxiii, col. 299: unde et *historicus* [Sallust, *Catil.*, cap. 1].

⁷ Lib. 1, c. 13 (414 b): unde *ethicus* de criminosis [Juv. *Sat.* xiii. 223]; lib. 3, c. 4 (483 a): ait *ethicus* [Sat. iii. 86–91]; lib. 3, c. 12 (501 a): scitum est illud *ethici*, quia [Sat. iii. 51–52]; lib. 8, c. 13 (767 c): [perhaps *Sat.* xi 56 sqq.]; lib. 8, c. 15 (773 a): inquit *ethicus* [Sat. viii. 269–71]. See Webb, i, xxxiii.

⁸ Lib. 3, c. 1 (479 b): inquit *ethicus* [Pers. *Sat.* v. 120–21]; lib. 3, c. 2 (480 a): non nescivit hoc *ethicus* dicens [Sat. iii. 66–72]. See Webb, i, xxxii.

⁹ Lib. 1, c. 8 (405 d): clamat *ethnicus* [Ov. *Pont.* i. 5. 5–6]; lib. 3, c. 12 (501 b): inquit *ethicus* [Ars Amat. ii. 13–14]; lib. 4, c. 8 (530 c): ait *ethicus* [Pont. i. 2. 123–24].

¹⁰ Lib. 3, c. 8 (490 b): ait namque *ethicus* [Cato. *Dist.* iv. 3]; lib. 7, c. 7 (651 a): nam ut ait *ethicus* [Dist. ii. 4]; lib. 7, c. 9 (655 a): praeceptum *ethici* [Dist., coll. vulg. 26]. See Webb, i, xlv. The appellation *ethicus* is also used once (lib. 3, c. 8, 489 c) of the pseudo-Ciceronian *ad Herennium*; and once (lib. 7, c. 24, 702 c) of verses quoted by St. Jerome.

¹¹ Lib. 1, c. 8 (405 d): inquit *ethicus* [Hor. *Sat.* ii. 3. 14–15]; lib. 2, c. 27 (470 d): egregie quidem *ethicus* [Ep. i. 4. 13–14]; lib. 3, c. 8 (492 a): unde *ethicus* inquieto extra se ineptam beatitudinem inquirenti [Ep. i. 11. 29–30]; lib. 3, c. 9 (492 c): unde *ethicus* [Ep. i. 18. 111–12]; lib. 3, c. 14 (512 b): consonat ei *ethicus* dicens [Ep. i. 16. 39–40]; lib. 4, c. 9 (531 d): unde *ethnicus* [Ep. i. 6. 15–16]; lib. 6, prol. (587 d): notum est illud *ethici* quia [A. P. 32–37]; lib. 7, c. 23 (698 c): cum et *ethicus* dicat

And four times one finds, with reference to him, precisely Chaucer's phrase, "As Etik saith": *ut ait ethicus*.¹²

But that is not all. For in one of these four instances John of Salisbury ascribes to *Ethicus* the very doctrine which Chaucer attributes to *Etik*. The lines in Chaucer run as follows:

But I ne clepe nat innocence folye,
Ne fals pitee, for 'vertu is the mene,'
As Etik saith, in swich manere I mene.
And thus thise foules, voide of al malyce,
Acorden to love, and laften vice
Of hate.¹³

The passage in John of Salisbury is this: Nempe indoctorum haec opinio est; *ut enim ait ethicus*:

Dum vitant stulti vitia, in contraria currunt,

recedentes a medio vitiorum, quae regio virtutis est.¹⁴ There can, I think, be little doubt that this is the passage which Chaucer had in mind.¹⁵

But did he also have before him (or in memory) Horace's very phrase? The last eight words from the *Policraticus* are obviously a paraphrase of the ninth line of the eighteenth epistle (*Ad Lollium*) of the first book:

Virtus est medium vitiorum, et utrinque reductum.

And Chaucer's "vertu is the mene" is a translation not of the paraphrase, but of the original itself.

The point bears directly upon the question of

[Ep. i. 2. 56]; lib. 8, c. 10 (747 a): *ethicus* ait [Sat. ii. 8. 73–74]; lib. 8, c. 12 (760 a): ut enim ait *ethicus* [Sat. i. 2. 25–26]; lib. 8, c. 13 (762 c): ut enim ait *ethicus* [Sat. i. 2. 24; Ep. i. 18. 9]; lib. 8, c. 13 (767 c): ut ait *ethnicus* [Carm. iv. 12. 28]; lib. 8, c. 24 (817 b): siquidem, ut ait *ethicus* [A. P. 161–64]; lib. 8, c. 24 (817 c): ut ad memoratum *ethicum* redeamus [A. P. 166–68]. The list here given is the result of a single rapid reading, and may not be exhaustive; but it is probably sufficient. On the application of the term *ethicus* to Horace, see Webb, i, xxxi. On the question whether John of Salisbury knew the *Odes* of Horace or not, see *ibid.*, ii, 55 (note on l. 18, under 617 b).

¹² See 760 a, 762 c, 767 c, 817 b, in note 11 above. The phrase also occurs in 651 a (see note 10 above), where *ethicus* is Cato.

¹³ B 164–69.

¹⁴ Lib. 8, c. 13 (762 c). The "dum vitant" line is *Sat.* i. 2. 24.

¹⁵ Compare also (with *recedentes . . . vitiorum*) "laften vice of hate" (ll. 168–69).

Chaucer's knowledge of Horace,¹⁶ and indirectly upon the Lollius problem. And it has, perhaps, certain implications with reference to the version of the Prologue in which it occurs. Some of these points I wish to consider in another connection. The one thing which seems at present to be clear is the fact that Chaucer's "Etik" is not Aristotle, but Horace.

JOHN LIVINGSTON LOWES.

Washington University.

A GERMAN ADAPTATION OF THE "BLUE BELLS OF SCOTLAND."

August Daniel von Binzer is well known as an enthusiastic Burschschafter at Jena (1817-1819), and as the author of the student songs "Wir hatten gebauet ein stattliches Haus" and "Stoszt an! Jena soll leben." Throughout the years of his activity as poet and novelist he was strongly influenced by English literature and English literary motives. While at Jena, Edward Young's "Night Thoughts" seem to have exerted a powerful influence upon him. Almost all his early letters to relatives and friends contain "night thoughts" à la Young, in which Binzer narrates many of his personal experiences. In 1826 he translated the First Night into German, notwithstanding the fact that up to that time numerous translations, good and bad, had appeared in Germany and appeased the German appetite for moralizing poetry. In 1829 he translated Benjamin Franklin's Autobiography, although a good translation of the original had been published in 1817. But perhaps the most interesting example of English influence upon Binzer is furnished by his "Die deutsche Heldenbraut."

To facilitate comparison with its source Binzer's poem is set opposite Annie McVicar Grant's popular song.

¹⁶The line from the eighteenth epistle may, of course, have stood as a gloss in Chaucer's manuscript of the *Policraticus*—a suggestion for which I am indebted to one of my students.

The Blue Bells of Scotland.

Oh, where, and oh, where
is your highland laddie
gone?

He is gone to fight the
French,
for King George upon
the throne;

And it's oh! in my heart,
that I wish him safe at
home!

What clothes, in what
clothes
is your highland laddie
clad?

His bonnet 's of the Saxon
green,
his waistcoat of the
plaid;

And it's oh! in my heart
that I love my highland
lad!

Suppose, oh, suppose
that your highland lad
should die?

The bagpipes shall play
over him,

I'll lay me down to cry;
And it's oh! in my heart
that I wish he may not
die.

Die deutsche Heldenbraut.

Wohin und wohin
mag dein Schatz gezogen
sein?

"Mein Schatz zog gegen
Frankreich
und liesz mich hier al-
lein!

Und ich wollt ich wär' mit
oder er wär' wieder
heim!"

Welch Gewand trug dein
Schatz,
als er aus nach Frank-
reich zog?

"Den Stutzhut mit dem
Eichenzweig,
den grau und grünen
Rock;

Und ich wollt' er wär' hier,
trüg den alten Kittel
noch."

Was fängst du wohl an,
wenn dein Schatz im
Felde blieb?

"Sie würden ihn begraben,
ich hätt' ihn ewig lieb—

Und ich wünsch', dasz
mein Schatz
noch daheim sein Hand-
werk trieb."

I am at this moment unable to state if Binzer's poem has ever appeared in print. The manuscript, which I found among the papers of the poet,¹ plainly bears the character of a first rough draft.

PAUL H. PHILLIPSON.

The University of Chicago.

ARNALDO SEGARIZZI: *La Poesia di Venezia.*

Venezia: Stab. Graf. Giovanni Fabris di
Spiridione, MCMIX.

The unique conditions of life in Venice, the picturesqueness and romance of her institutions and history, the splendor of her civilization with

¹I hope to publish soon a biography of Binzer based upon a large amount of hitherto unknown material, furnished me through the kindness of Adolf Baron von Binzer, grandson of the poet.